

GREAT LADIES OF SONG

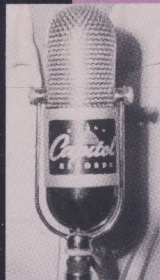
SPOTLIGHT ON...

DINA

Thore

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1. **IT ALL DEPENDS ON YOU**
(DESYLA/BROWN/HENDERSON)
2. **IT HAD TO BE YOU**
(I. JONES/G. KAHN)
3. **WHO?**
(JEROME KERN)
4. **SOMEBODY LOVES ME**
(GERSHWIN/DESYLA/MACDONALD)
5. **I'M OLD FASHIONED**
(J. KERN/J. MERCER)
6. **IT'S ALL RIGHT WITH ME**
(COLE PORTER)
7. **IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE**
(J. ELLIOTT/H. SPINA)
8. **MY FUNNY VALENTINE**
(R. RODGERS/L. HART)
9. **THE ONE I LOVE (BELONGS TO SOMEBODY ELSE)**
(I. JONES/G. KAHN)
10. **BYE BYE BLUES**
(HAMM/BENNETT/LOWN/GRAY)
11. **I ONLY HAVE EYES FOR YOU**
(H. WARREN/A. DUBIN)
12. **OUR LOVE IS HERE TO STAY**
(G. GERSHWIN/L. GERSHWIN)
13. **SLEEPY TIME GAL**
(LORENZO/WHITING/ALDEN/EGAN)
14. **LOVER COME BACK TO ME!**
(S. ROMBERG/O. HAMMERSTEIN II)
15. **MY BUDDY**
(W. DONALDSON/G. KAHN)
16. **TAKIN' A CHANCE ON LOVE**
(LATOGUHE/FETTER/VERNON)
17. **BLUES IN THE NIGHT**
(H. ARLEN/J. MERCER)
18. **I'LL BE SEEING YOU**
(I. KAHAL/S. FAIN)

PROJECT DIRECTOR: WAYNE WATKINS
DIGITALLY REMASTERED BY BOB NORBERG
PRODUCED AND COMPILED BY BRAD BENEDICT
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1. **IT ALL DEPENDS ON YOU**
(DeSYLVA/BROWN/HENDERSON)
ORCHESTRA CONDUCTED BY NELSON RIDDLE
RECORDED MARCH 24, 1959
2. **IT HAD TO BE YOU**
(I. JONES/G. KAHN)
WITH THE PIANO OF ANDRE PREVIN
RECORDED JUNE 12, 1959
3. **WHO?**
(JEROME KERN)
WITH THE RED NORVO QUINTET
RECORDED JANUARY 4, 1960
4. **SOMEBODY LOVES ME**
(GERSHWIN/DeSYLVA/MACDONALD)
ORCHESTRA CONDUCTED BY ANDRE PREVIN
RECORDED SEPTEMBER 22, 1959
5. **I'M OLD FASHIONED**
(J. KERN/J. MERCER)
ORCHESTRA CONDUCTED BY NELSON RIDDLE
RECORDED MARCH 24, 1959
6. **IT'S ALL RIGHT WITH ME**
(COLE PORTER)
WITH THE RED NORVO QUINTET
RECORDED JANUARY 4, 1960
7. **IT'S SO NICE TO HAVE A
MAN AROUND THE HOUSE**
(J. ELLIOTT/H. SPINA)
ORCHESTRA CONDUCTED BY DICK REYNOLDS
RECORDED NOVEMBER 9, 1961
8. **MY FUNNY VALENTINE**
(R. RODGERS/L. HART)
WITH THE PIANO OF ANDRE PREVIN
RECORDED JUNE 2, 1959
9. **THE ONE I LOVE
(BELONGS TO
SOMEBODY ELSE)**
(I. JONES/G. KAHN)
ORCHESTRA CONDUCTED BY NELSON RIDDLE
RECORDED MARCH 30, 1959
10. **BYE BYE BLUES**
(HAMM/BENNETT/LOWN/GRAY)
WITH THE RED NORVO QUINTET
RECORDED DECEMBER 21, 1959
11. **I ONLY HAVE EYES
FOR YOU**
(H. WARREN/A. DUBIN)
ORCHESTRA CONDUCTED BY ANDRE PREVIN
RECORDED SEPTEMBER 22, 1959
12. **OUR LOVE IS HERE
TO STAY**
(G. GERSHWIN/I. GERSHWIN)
ORCHESTRA CONDUCTED BY NELSON RIDDLE
RECORDED MARCH 24, 1959
13. **SLEEPY TIME GAL**
(LORENZO/WHITING/ALDEN/EGAN)
WITH THE PIANO OF ANDRE PREVIN
RECORDED JUNE 2, 1959
14. **LOVER COME BACK
TO ME!**
(S. ROMBERG/O. HAMMERSTEIN II)
WITH THE RED NORVO QUINTET
RECORDED JANUARY 4, 1960
15. **MY BUDDY**
(W. DONALDSON/G. KAHN)
ORCHESTRA CONDUCTED BY ANDRE PREVIN
RECORDED SEPTEMBER 15, 1959

16. **TAKIN' A CHANCE ON LOVE**
(LATOCHE/FETTER/VERNON)
ORCHESTRA CONDUCTED BY NELSON RIDDLE
RECORDED MARCH 24, 1959
17. **BLUES IN THE NIGHT**
(H. ARLEN/J. MERCER)
ORCHESTRA CONDUCTED BY DICK REYNOLDS
RECORDED FEBRUARY 27, 1961
18. **I'LL BE SEEING YOU**
(I. KAHAL/S. FAIN)
WITH THE PIANO OF ANDRE PREVIN
RECORDED JUNE 2, 1959

PROJECT DIRECTOR: WAYNE WATKINS
PRODUCED AND COMPILED BY BRAD BENEDICT
LINER NOTES BY JOSEPH F. LAREDO
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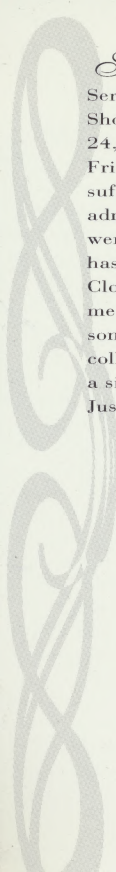
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APPEAR ON THESE UPCOMING SPOTLIGHT EDITION CDs
AND CASSETTES:

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#2	MEL TORME	89941
#3	KEELY SMITH	80327
#4	BOB MANNING	89940
#5	BOBBY DARIN	28512
#6	DINAH SHORE	28514
#7	VIC DAMONE	28513
#8	NANCY WILSON	28515
#9	JUNE CHRISTY	28535
#10	ANDY RUSSELL	28534
#11	SANDLER & YOUNG	96793
#12	PEGGY LEE	28533

MANY MORE OF YOUR FAVORITE CAPITOL STARS
WILL BE ON THE WAY SOON!

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SADLY, MONTHS AFTER THIS PARTICULAR ENTRY in Capitol's Spotlight Series was conceived and shortly before it became a reality, Dinah Shore died from ovarian cancer at her Beverly Hills Home on February 24, 1994. Her children and George Montgomery were at her bedside. Friends report that hers was a peaceful death, with the only undue suffering connected to it borne in the hearts of her many millions of admirers the world over. Within twenty-four hours of the news, tributes were flowing in from Presidents and show business royalty. "America has lost a good and beautiful friend," lamented Bob Hope. Rosemary Clooney offered a marvelously appropriate compliment: "She taught me that a voice can have a smile." To paraphrase an old standard, the song may be ended, but thanks to a wonderful recorded legacy and collections such as this one, the melody lingers on. Dinah Shore remains a singer for all seasons, but perhaps especially for cold winter nights. Just the mention of her name makes you feel warm inside.

— JOSEPH F. LAREDO

DINAH SHORE ENJOYED such an enduring television career, earning more Emmy Awards (ten) than any other performer in the medium's history, that many came to regard her singing talents as secondary to her success (just as some film buffs put the cart before the horse in regarding Doris Day as a movie star who also sang in her pictures). She was always an enchanting variety show hostess, as well as a lucid and engaging conversationalist on several of her own talk shows. Much like her contemporary Perry Como, when the mercilessly revealing television camera trained itself on Shore her true self was exposed: a gracious, intelligent, and charming personality that viewers were eager to welcome into their homes. Yet it was her lovely, lilting voice that first opened those doors, back in the heyday of radio and the thick, fragile 78rpm disc. To connoisseurs she was a bluesy stylist with great jazz instincts, and for the casual listener there was something open and accessible about her distinctive sound. She always had, in the memorable summation of an admiring GI during World War II, "the kind of voice you'd like to take home to your mother."

FRANCES ROSE SHORE first graced us with her presence on March 1, 1917, when she was born in the small town of Winchester, Tennessee. Her father was Solomon A. Shore, a successful retail merchant. Her mother, Anna Stein, constituted the musical side of the family and was the proud possessor of a strong contralto singing voice. While not quite two years old, young Frances was stricken with poliomyelitis that adversely affected mobility in her right leg and foot. She learned early in life about the importance of determination and optimism, and as a child threw herself into a program of exercise that led to full recovery. The family moved to Nashville when she was six, where Frances picked up the ukelele and started performing in school and at social functions.

MORE THAN A LITTLE PRECOCIOUS, she approached the owner of a nightclub on the outskirts of town called The Pines and at the delicate age of fourteen secured her first professional engagement. She'd

neglected to tell her parents about this job, but they'd been given word and to her astonishment were sitting at a ringside table for her opening set! It was also her closing set, because after the performance she received a stern lecture on the importance of completing her education. "That was the last nightclub I saw for quite a spell!," she later recalled.

DINAH WAS AN ACTIVE STUDENT at Hume-Fogg High School and later Vanderbilt University, where she majored in Sociology. While at Vanderbilt, she studied with a music teacher who arranged for her to audition for radio station WSM, which resulted in a twice-weekly five minute program called *Rhythm and Romance*. Her rhythmic abilities had been fostered early on by a nursemaid named Yah-Yah, who encouraged her in a pseudo-scat method of singing called "noodling", and took her along to hear the congregation of a local black church sing spirituals. The radio show convinced Frances beyond doubt that she wanted to try and make a living as a singer. Shore had taken up photography as a hobby, but after her graduation in 1938 she sold off her equipment to finance a trip to New York. She landed a regular sustaining (without a sponsor and non-paying) appearance on station WNEW, the place where her professional name was changed to Dinah Shore (there are several versions of how this happened, all of them centering around the fact that the former Frances was wont to croon the old Ethel Waters hit Dinah at broadcasts and auditions). For a time the management at WNEW teamed Shore with an unknown young duet partner named Frank Sinatra, who promptly nicknamed his colleague "Magnolia Blossom" and "The Dixie Flyer."

WITH HUNGER PANGS AND NO SALARY from WNEW to help assuage them, Dinah cast around for a job with a big band. Her luck was horrible. Despite an early and influential booster in *Metronome* writer George T. Simon, she auditioned without success for Benny Goodman, Bob Crosby, Tommy Dorsey, Jimmy Dorsey, Woody Herman and others. Her early influences at the time were Billie Holiday, Maxine Sullivan, and Ella

Fitzgerald (she also expressed admiration for two gifted big band "canaries", Frances Langford and Carlotta Dale). After a brief theater appearance with Leo Reisman's Orchestra, she was sought out by Latin bandleader Xavier Cugat, who paid her twenty dollars a side to cut her first records (their rendition of *The Breeze And I* became a popular success), with the vocals errantly credited to "Dinah Shaw." On the strength of these performances she was signed by RCA Victor in 1939 and began releasing singles on their Bluebird subsidiary. Many cite *Yes My Darling Daughter*, a top ten smash from 1940, as her first hit for the label. In truth, her initial success was a charming duet entitled *You Can't Brush Me Off* with then popular but today sadly forgotten singer Dick Todd. Dinah's disc sales flourished as a result of the tremendous national exposure she enjoyed on radio, first through guest appearances on NBC's tongue-in-cheek review, *The Chamber Music Society of Lower Basin Street*, and starting in 1940 as a regular on comedian Eddie Cantor's weekly radio broadcasts.

CANTOR ALSO EASED SHORE INTO MOTION PICTURES, persuading Warner Brothers to sign her up for a film debut in a 1943 variety vehicle entitled *Thank Your Lucky Stars*. Though she made some pleasant movies, notably *Up in Arms* (RKO, 1944) with Danny Kaye, Shore was never a major success in the medium and later joked that she'd "bombed" as a film star because she wasn't photogenic. This was untrue. Quite to the contrary, Hollywood's starmakers ran her through a cosmetic gristmill (dyeing her hair; bobbing her nose; lightening her complexion through make up), and the results were quite attractive. She remained dynamite before a recording mike, and was soon dubbed Queen of the Jukeboxes for her many hits. Among the most memorable were a fantastic romp through Johnny Mercer's *Blues in the Night* in '42, and a moving rendition of *I'll Walk Alone* that became something of an anthem for many lonely GIs during World War II. Dinah was their sweetheart, and she put on an endless series of shows for them at home and overseas on the battlefields of Europe.

AFTER THE WAR SHE SWITCHED RECORD LABELS from RCA to Columbia, where her string of successes continued unabated. In 1948 she enjoyed the biggest hit of her career with a charming gold record rendition of *Buttons and Bows*. When television emerged Dinah jumped in with both feet and started a long and mutually beneficial relationship with the Chevrolet company, who sponsored her musical-variety programs for a decade. By the time Shore's career path led to Capitol Records she was an American institution. Her erstwhile WNEW duet partner penned a note of greeting for the back of her 1959 Capitol LP debut, *Dinah, Yes Indeed!*: "Welcome to the swingin'est label of them all! - Frank Sinatra." Included here from that album are *It All Depends On You*; *I'm Old Fashioned*, and *Takin' A Chance On Love*. These are triple threat performances: the material is timeless; Dinah does each lyric full justice, and she is supported in her efforts by the nonpareil arrangements of Nelson Riddle. The same sessions also produced *The One I Love (Belongs To Someone Else)* and *Our Love Is Here To Stay*.

ONE OF THE MOST RICHLY REWARDING ARTISTIC COLLABORATIONS that Dinah enjoyed at Capitol was with musician *par excellence* Andre Previn. In 1959 they worked together on the velvety mood pieces that filled the *Somebody Loves Me* album, and also produced some of the best jazz singing of Shore's career on *Dinah Sings - Previn Plays, Songs in a Midnight Mood*. Included here are two striking ballad renditions, *My Funny Valentine* and *I'll Be Seeing You*, that feature Dinah at her most intimate, accompanied only by the empathetic piano of Previn. The after hours feel of *It Had To Be You* is infectious, prompting Shore to indulge in some of her trademark "noodling" (the same holds true for *Sleepy Time Gal*). *Somebody Loves Me*, *I Only Have Eyes For You*, and *My Buddy* provide a return to the romantic vein. Each of these performances does a wonderful job of capturing the wistful melancholy inherent in the tender lyric at hand.

THERE ARE FOUR SONGS IN THIS COLLECTION excerpted from an album that was a true career highlight for Shore, *Dinah Sings Some Blues With Red*. The Red in question was Red Norvo, who knew more than a little about escorting a lady through a jam session. Bandleader Norvo had been married to the marvelous jazz singer Mildred Bailey, and together they produced many fine sides that earned them the billing "Mr. and Mrs. Swing." For the date with Dinah, Norvo employed a quintet for a comfortably loose small band effect, augmented on the occasional track with a muted trumpet quartet. *Who?, It's All Right With Me, Bye Bye Blues, and Lover Come Back To Me!* are included here, each title swinging with a contagious sense of fun.

SHORE ALSO TOOK A MOMENT to cast a backwards glance while at Capitol with *The Fabulous Hits of Dinah Shore* (1961) album, for which she remade some of her well remembered favorites. Her rendition of *Blues In The Night* compares favorably with the original, which is just about the highest compliment one can bestow on it. The new version of her 1950 Columbia hit *It's So Nice To Have A Man Around The House* featured an older and wiser sounding Dinah, but the timing of this remake was salted with irony. Three weeks after it was recorded, what was considered one of Hollywood's storybook marriages collapsed, and Dinah separated from her husband of eighteen years, film actor George Montgomery. She and Montgomery divorced in 1962. In '63 Dinah announced to her public that she was taking some time off to reflect. She couldn't stay away long, however, and shortly went back to hosting television variety specials and the occasional intimate New York supperclub appearance. Her later career revolved around a succession of talk shows (*Dinah!*; *Dinah's Place*; *Dinah and Friends*, etc.) that not only featured her singing but also showcased her witty conversation and considerable culinary skills. Shore was also an enthusiastic golfer, and proud of her involvement with a championship tournament that evolved into a major event on the LPGA Tour. In the 1980s she returned to the concert stage with regularity, touring for the first time in decades to the delight of enthusiastic fans across the country.

DINAH *Shore*



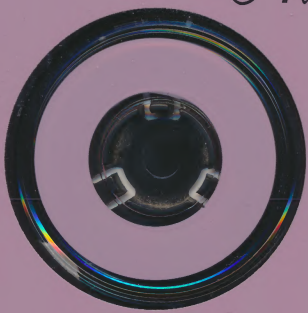
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GREAT LADIES OF SONG

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